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of the end they have in view"; but that the end to which this impulse really leads is the attraction of other persons by pleasing them. It follows, therefore, that a work of art is to be estimated according to the pleasure it produces, or, as the author himself expresses it: "That object is to be considered beautiful which produces a psychoris that is permanently pleasurable in revival. Each pleasure may form an element of impression in an æsthetic complex; but only those pleasures are judged to be æsthetic which (relatively speaking) are permanently pleasurable in memory. . . . We are led also to the further conclusion that that object is to be considered ugly which produces a psychoris that is permanently disagreeable in revival" (p. 110). The pleasure which the beautiful object produces may be of any kind that has the quality referred to—that of being permanent in revival; and consequently men's judgments about what is beautiful will vary according to the kind of pleasure they most enjoy, or, in the author's words: "For each person the æsthetic field to which he refers in making judgments as to beauty is his relatively permanent pleasure-field of revival." From this theory it follows that the aim of the artist in his work should be to produce as great and as varied pleasures as possible unaccompanied by pain.

Now that the end at which art aims, or at least one of its ends, is what Aristotle called "noble pleasure" will be admitted by all, and the pleasures it produces are undoubtedly of the kind that Mr. Marshall refers to, but is it correct to say that all the pleasures that a work of art produces are due to its beauty? It seems to us, rather, that the pleasures produced by beauty are of a special kind, and that many of the pleasures that we experience in contemplating a work of art are due to other qualities than its beauty. A religious song, for

instance, may awaken religious emotion, and a patriotic song may awaken patriotic emotion, but these pleasures appear to be quite different from that produced in both cases by the beauty of the song, and it is obviously possible to have either of the former feelings when no beautiful object is present. Mr. Marshall's art theory, however, contains much that is true and valuable, and is worthy of attention from both artists and psychologists.

A Standard Dictionary of the English Language. Vol. I., quarto. New York, Funk and Wagnalls Company.

THE preparation of this dictionary was begun nearly four years ago, and it is expected that the work will be completed by the issue of the second volume in June of the present year. The editor-in-chief is Dr. Isaac K. Funk, the head of the firm that publishes it; the managing editor is Dr. D. S. Gregory, who has also had special charge of the definitions in philosophy and theology. Professor F. A. March has had charge of the spelling and pronunciation; and there have been, besides these, several assistant editors and many writers on special topics. The dictionary, when completed, will contain two hundred and eighty thousand words, which is a much larger number than is found in any other English dictionary, the Century Dictionary having only two hundred and twenty-five thousand, and other dictionaries a still smaller number. The dictionary will be issued in two volumes of over a thousand pages each, and also in a single volume; and it seems likely to take a prominent place among the word-books of the English language.

The dictionary has certain distinguishing features, some of which, we believe, are entirely original, and are deemed by the editors decided improvements. The most prominent of these, and the one on which the most stress is laid, is the practice of giving the most common meaning

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